
FOREWORD



THE group of seven artists whose pictures are here exhibited have for several years held a like vision concerning Art in Canada. They are all imbued with the idea that an Art must grow and flower in the land before the country will be a real home for its people.

¶ That this Art will differ from the Art of the past, and from the present day Art, of any people; superseding nothing, only adding to what has been done. Also it seems inevitable when something vital and distinctive arises it will be met—

- (1) by ridicule, abuse or indifference.
- (2) The so-called Art lovers, having a deeply rooted idea that Art is a matter of picture buying through the medium of the auctioneer or dealer, will refuse to recognize anything that does not come up to the commercialized, imported standard of the picture-sale room.
They prefer to enrich the salesman than accept the productions by artists native to the land, whose work is more distinctive, original and vital, and of greater value to the country.
- (3) The more sophisticated will meet it with: "If you have no traditions, no background, no Art is possible." How then do traditions arise? Or they will say that anything

produced will shortly
seded—which is to sa
been or ever will be wor
will say anything th
patting their own back
Art and country.

Finally: A very small
individuals, realizing th
a country depends upon
Words, its Deeds, and i
ing that Art is an essent
existence they will we
any form of Art expres
interprets the spirit of

¶ The artists here represen
tence of being the only one
significant work. But they do
hold that their work is sign
value to the country. Th
A. E. Russell, the Irish writer
can ever hope to rise beyond
where there is not unbounded
its humanity can do." And
do not believe they can eq
stature of any humanity wh
this world, then they had b
become servants to some su

¶ A word as you view the pi
invite adverse criticism. Th
greatest evil they have to co
they would ask you—do you
contain only what you already
they argue, that you should l
pictures that show you what
see for yourselves.

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ND245
.G8
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C
ND245
.68
.T62
c.1

shortly die and be super-
is to say that nothing has
will be worth the doing. They
thing that sounds erudite,
own backs at the expense of
ry.

small group of intelligent
realizing that the greatness of
ends upon three things: "its
eds. and its Art." Recogniz-
an essential quality in human
y will welcome and support
Art expression that sincerely
spirit of a nation's growth.

represented make no pre-
only ones in Canada doing
but they do most emphatically
rk is significant and of real
try. They also hold with
ish writer, "that no country
e beyond a vulgar mediocrity
nbounded confidence in what
o." And that, "if a people
y can equal or surpass the
anity which has been upon
ey had better emigrate and
some superior people."

ew the pictures. The artists
icism. Indifference is the
ave to contend with. But
t—do you read books that
ou already know? If not,
should hardly want to see
you what you can already



CATALOGUE
EXHIBITION
OF PAINTINGS
MAY 7th--MAY 27th
1920

PRICE: 10 CENTS

ART MUSEUM
OF TORONTO



CATALOGUE

FRANK CARMICHAEL

| | |
|------------------------------|---------|
| 1. Spring | \$350 |
| 2. Autumn Sunlight | 350 |
| 3. November | 450 |
| 4. An Autumn Landscape | 450 |
| 5, 6. Sketches | each 50 |
| 7-14. Sketches | each 35 |

L. N. HARRIS

| | |
|--------------------------------|--------------|
| 15. Portrait | |
| 16. Portrait | |
| 17. Portrait | |
| 18. Portrait | |
| 19. Waterfall | \$1,000 |
| 20. Shacks | 1,000 |
| 21. Wet Day | 500 |
| 22. In the Ward | 400 |
| 23. Saturday Morning | 400 |
| 24. Falling Snow | 500 |
| 25. Decorative Landscape | 600 |
| 26-29. Sketches | not for sale |

A. Y. JACKSON

| | |
|---------------------------------|--------------|
| 30. The Northland | \$800 |
| 31. Night—Georgian Bay | 200 |
| 32. A Summer Cottage | 200 |
| 33. Storm—Georgian Bay | 200 |
| 34. A Nova Scotia Village | 250 |
| 35. A Fishing Village | 250 |
| 36. Three Rock Falls | 250 |
| 37. A Storm in March | 300 |
| 38. The Freddy Channel | 200 |
| 39. Cagnaschene Lake | 250 |
| 40. Spring in Lievin | 300 |
| 41-47. Sketches | not for sale |

FRANK H. JOHNSTON

| | |
|---------------------------------------|-------|
| 48. Canyon Algoma | \$ 50 |
| 49. Reflections—Agawa Canyon | 75 |
| 50. Froth Pattern, Below Rapids | 100 |

FRANK H. JOHNSTON

| | |
|--------------------------------------|--|
| 51. Near Beaver Meadow | |
| 52. Woodland Tapestry | |
| 53. Rapids on the Agawa | |
| 54. Falling Leaves | |
| 55. Autumn Impression | |
| 56. Beaver Meadow | |
| 57. Fallen Tree | |
| 58. Wild Cherry and Live Forev | |
| 59. Algoma | |
| 60. Bald Rock—Algoma | |
| 61. Autumn—Algoma | |
| 62. Spruce Tangle—Algoma | |
| 63. Edge of the Forest | |
| 64. Fire Swept—Algoma | |
| 65. Beaver Haunts—Algoma | |

ARTHUR L.

| | |
|----------------------------------|--|
| 66. The River Drivers | |
| 67. Logging | |
| 68. Halifax Harbor | |
| 69. Spring in Nova Scotia | |
| 70. Springtime on the Farm | |
| 71. Winter | |
| 72. The Valley | |
| 73. Camouflage | |
| 74. The River | |
| 75-81. Sketches | |

J. E. H. MAC

| | |
|------------------------------------|--|
| 82. The Tangled Garden | |
| 83. Pumpkins and Pump | |
| 84. A Laurentian Village | |
| 85. The Wild River | |
| 86. The Little Fall | |
| 87. A Beaver Dam | |
| 88. October Afternoon—Lauren | |
| 89. Blossom Time | |
| 90. Pine Boughs | |
| 91. Wind Clouds | |
| 92-96. Sketches—Lake Simcoe | |
| 97. Sketch—Algoma | |
| 98-101. Sketches | |

JOHNSTON—(Continued)

| | |
|--------------|-------|
| Window | \$100 |
| ry | 100 |
| awa | 100 |
| on | 100 |
| | 100 |
| | 150 |
| Live Forever | 150 |
| | 150 |
| ma | 150 |
| a | 150 |
| Algoma | 150 |
| st | 150 |
| oma | 750 |
| Algoma | 750 |

ARTHUR LISMER

| | |
|--------|-------|
| rs | \$600 |
| | 600 |
| | 600 |
| Scotia | 600 |
| e Farm | 300 |
| | 125 |
| | 100 |
| | 100 |
| | 125 |
| each | 30 |

H. MACDONALD

| | |
|----------------|--------------|
| den | not for sale |
| ump | \$150 |
| llage | 250 |
| | not for sale |
| | 250 |
| | 250 |
| on—Laurentians | 250 |
| | not for sale |
| | 100 |
| | 50 |
| ke Simcoe | each 25 |
| | 25 |
| | not for sale |

F. HORSMAN VARLEY

| | |
|--|-------|
| 102. Portrait of Mr. Vincent Massey. | |
| Loaned by Mr. Massey and by courtesy of the Warden and Stewards of Hart House. | |
| 103. Portrait of Miss Winifred Head | |
| 104. Portrait of J. E. H. MacDonald, A.R.C.A. | |
| 105. Character Sketch—Prof. Barker Fairley | |
| 106. The Sunken Road—August 1913 | |
| 107. The Old Barn | \$300 |
| 108. Farm—South Camp, Seaford, Eng. | 150 |
| 109-114. Sketches | |

R. S. HEWTON

| | |
|------------------------|-------|
| 115. The Barnyard | \$200 |
| 116. The White Cottage | 200 |
| 117. Pont Neuf—Paris | 200 |

R. PILOT

| | |
|-----------------------------|------|
| 118. Noonday, Ste. Eustache | \$40 |
| 119. The Yellow Tree | 40 |

ALBERT ROBINSON

| | |
|--------------------------------|-------|
| 120. Returning to Boucherville | \$500 |
| 121. Drawing Ice | 500 |

Frank Carmichael Lawren Harris
A. Y. Jackson Arthur Lismer
J. E. H. MacDonald F. Horsman Varley
Studio Building
Severn Street Toronto, Ontario

Frank H. Johnston
95 Keele Ave.
Toronto

Some of the pictures of this group may be hired, preferably by clubs and educational institutions. For further particulars apply J. E. H. MacDonald, 25 Severn St., Toronto.

INVITED EXHIBITORS

| | | |
|--------------|----------|-----------------|
| R. S. Hewton | R. Pilot | Albert Robinson |
| Montreal | Montreal | Montreal |